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EXIT¹

(Isador Sedelsky to Yetta Smellowitz in Front of the George Washington High School.)

Hey! Listen, Yetta! I got a job
 With a nifty Gentile gob;
 I should worry, I get six dollars
 So I stitch some cuffs and collars.
 Me fadder says I stay in school,
 But me for shop, I ain't no fool.
 Three years I been to school, and so
 He's got a right to leave me go.
 It's a strike! Don't go to tell!
 Fadder thinks I'm studyin' well.
 Woikin' pipers? That's a cinch!
 I know some chaps that I can pinch
 For anything I want, the same.
 Sure! I can sign me fadder's name—
 Done it three years already. See?
 Nobody must do that for me.
 It's fierce there ain't at school no pay,
 And by the laws we got to stay.
 School is all right but yet for goils—
 Me—I don't like my fun it spoils.
 What do I get so I go more?
 I know to count and keep a store;
 I got the lankwidge now all right;
 I can talk good and make a fight
 At the Socialist Party at the Hall,
 Against the capitalists and all;
 Don't talk no Yiddish like fadder and mudder;
 Can sign excuse for little brudder.
 My boss, I gave him one big spiel,
 Four-minute man! a double reel!
 He thinks I am a bright one, I,—
 And graduated by the High!
 This answer book in Algebra
 I'll leave yeh loan off me to-day;
 I sneaked it off of Julia Snow;
 Don't make she sees it, she would know.
 My French home-work I get from Ike,
 One cent a day—it's mostly right.
 Youse better take typewritin' again;
 My sister Rae, she wants to; then

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She can get married to some nice jay
 And go to business every day.
 Don't yeh forget me, Yetta, now!
 So yeh don't go by Abraham Gow
 I'll take yeh to the movies, see?
 That's right! Yeh better stick by me!
 And when I get some savings later,
 I'll take yeh to the real theayter;
 And New Year's Day I'll maybe slip
 Yeh a fountain-pen with gold on tip;
 So don't yeh jolly the guys too far.
 So long! I got to get this car!

RHODA WYET

TEACHING THE ILIAD

To learn how to teach a book well is worth any price. Some of us go on year after year presenting a classic in the same way even though we may be getting mediocre results. So had I taught Bryant's Translation of the *Iliad*. I continued to teach it because it correlated so well with ancient history and because I had a lurking hope that some day I would be able to make it more real to boys and girls.

This year when we read the *Iliad* I put forth unusual effort to make it interesting and vivid. When we had finished the reading and were thoroughly familiar with the story and characters, we began dividing it into scenes. Then it was divided into acts and all unnecessary material omitted, to make it short enough for practical purposes.

I divided my class of fifteen into groups and let each group be responsible for certain scenes. They did group work and wrote out the actual lines for each scene. This made profitable composition work, because imagination was necessary, dignified English most appropriate, and criticism from the class was forthcoming at all times.

The presentation of this little play before the high-school body gave dramatic and public-speaking practice which was far more valuable than that usually acquired through the giving of plays whose only merit is that they are easy to learn.

The members of the class enjoyed the study of this classic and worked harder than I have ever seen them work. The fact that I interested one slow pupil, whom I have tried in vain to interest for two years, makes the time spent on the *Iliad* this year infinitely worth while.

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